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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

IMPORTANT TRADE QUESTION.

The question raised by our Milwaukee correspondent in another column, while not a new one in the art trade of Europe and America, is still always an interesting one.

There can be no question as to the right of a purchaser of a picture or other art work, which has been guaranteed by the seller, especially, if not necessarily, in writing, or billed as the work of an artist of reputation, through which its value is enhanced, and the price obtained for it a larger one than it would have been if not so guaranteed or billed—to recover from the seller the price paid, with interest, if demanded, provided he can prove the falsity of the guarantee.

But to prove this he must produce some evidence—preferably the written testimony of judges or authorities on the period, work and school to which the work is credited, and the seller is not obliged to accept anonymous reports on the art work questioned, nor the testimony of persons whom the trade in general, would not accept as competent judges or authorities. The number of these judges or authorities

produced would weigh the most in or out of court.

It sometimes happens that a collector or buyer demands the return of monies paid to some reputable dealer for an art work sold in good faith, on the ground that some "Artist" unnamed (and artists are strange to say usually poor judges of art works not of their school or time) or "Expert" also unnamed, has condemned the work as false or falsely attributed. In such a case the buyer should produce competent judges if he hopes to sustain his case.

MR. WATSON'S BOAST.

Mr. Dudley Crafts Watson, the youthful and newly chosen Director of the Milwaukee Art School, as will be seen by our Milwaukee letter, is a fearless man. He has proclaimed, if rightly quoted by the Milwaukee dailies, that he "intends to make Milwaukee as famous as Munich, both as an art and a beer centre."

This last is indeed a worthy ambition, if a novel one, for an Art Director.

EARLY AMERICANS FOR JAPAN.

At a recent auction at the Fifth Ave. Auction rooms the principal buyer of several early American works by Kennett, and his contemporaries, was a Japanese art dealer, resident here, who stated that there was a market for such pictures in Japan.

A DEALERS EXODUS.

The Mauretania on her next outward voyage Dec. 17, will carry several well known foreign dealers to Europe, who, notwithstanding the present brilliant (!) art season, it is said, will not return before next Autumn. The departing dealers are Messrs. C. F. Williamson of Paris, Julius Godschmidt of Frankfurt, and Frank Partridge, John Duveen and J. Harding of London. Mr. Grosvenor Thomas, the artist, who has been here with some choice early English and French stained glass, will also sail on the Mauretania.

PUBLIC TO CHOOSE DESIGN.

Differences of opinion having arisen among the trustees of the Cathedral of St. John the Divine over the new design for the cathedral exterior, it has been decided to call in the judgment of the public. Duplicate designs are to be placed on exhibition in the new synod hall on the cathedral grounds and at the architectural league building.

PERUVIAN ART ACADEMY.

A National Academy of Arts has recently been founded in Lima, Peru, by an old Paris Beaux Arts graduate, M. H. Arias de Solis which, in compliment to M. Solis's old instructor, is to be called the "Bonnat Academy." The Academy proposes to make known the art of Peru, and its first exhibition is one of the works of M. Solis himself.

PELEZ MYSTERY SOLVED.

Ferdinand Pelez, a painter of great promise, a friend of the late King Edward and a Knight of the Legion of Honor, suddenly disappeared from Paris twenty years ago. His fate remained a mystery. Nothing was heard of him. Now, it is learned by cable from Paris, the mystery has been solved by the death of Pelez in a hovel in Montmartre, where he had lived as a recluse, in squalid poverty.

While the outward mystery of Pelez thus is solved, the inner mystery of his life remains veiled—why he chose to abandon a career of brilliant promise for the dregs of existence.

After his death the walls of the miserable hut in which Pelez had lived were found covered with paintings which Jean Paul Laurens, Leon Bonnat and Maurice Barres are said to have pronounced of exceptional excellence. Baroness Cholet is now organizing a posthumous exhibition of Pelez's works.

The citizens of Rouen, France, have subscribed \$3,000 to gild the cathedral spire. Only the reliefs will be gilded.

Obituary

Franklin Simmons.

Franklin Simmons, the American sculptor, died suddenly in Rome last Monday, Dec. 8. Mr. Simmons was born in Webster, Me., Jan. 11, 1839. He executed portraits of Admirals Farragut and Porter, Generals Grant, Meade, Sheridan, Sherman and Thomas, and the G. A. R. statue of Gen. Grant for the capitol at Washington. He resided for many years in Rome, and was made a Cavaliere by the King of Italy in 1898.

CORRESPONDENCE

A TRADE QUESTION.

Editor American Art News.

Dear Sir: Will you please give me the legal bearing of the following transaction?

A sells to B an old picture guaranteed to be painted by Titian. Afterwards the work turned out not to be by that master. Can B compel A to return the purchase money?

Should the painting be only ascribed to Titian then I suppose B could not recover the purchase money.

Very truly,

A Subscriber.

Milwaukee, Wis., Dec. 5, 1913.

If B can produce testimony from competent authorities of sufficient standing and reputation, to satisfy those cognizant of art history and matters, to the effect that the picture sold him, even if guaranteed by the seller A is not as guaranteed, and not the work of Titian, the artist named by A, he can compel A to return the purchase money.

If A, however, has sold the picture as "Ascribed" or "Attributed" to Titian, and has so billed it to B, the latter has no redress.

The manner in which even a guaranteed picture is billed bears largely on such a case. The question you raise is so important to collectors and dealers that we discuss it editorially, elsewhere in this issue.—Ed.

Greek Slave Replicas.

The following correspondence from the "Evening Mail" is timely.

To the Editor "The Evening Mail": Sir—Referring to your recent article in "The Mail" in reference to Hiram Powers's "Greek Slave" and my reply thereto, I inclose herewith copy of a letter received from the secretary and director of the Corcoran Gallery of Art, Washington, which may be of interest to you.

I should judge the statues were made in the order set down by Dr. MacLeod. You will note there is one in the Metropolitan Museum here, in addition to the one in the Corcoran gallery. These, and the one recently sold at auction, make three in this country; two abroad.

Jos. D. Smith.

Mr. Joseph D. Smith: Sir—I am to-day in receipt of your note making inquiry in regard to Hiram Powers's statue entitled "The Greek Slave."

In reply I beg to say that we have here memorandum made by Dr. MacLeod, formerly a curator of this gallery, to the effect that Hiram Powers executed five of these statues as follows:

1. Original statue, sold to Capt. Grant, of England, later in the gallery of the Duke of Cleveland.

2. Replica, exhibited in New York in 1847 as the property of Mr. Robb, of New Orleans. It is this statue which now forms part of the collection of this gallery.

3. Replica, owned by the Earl of Dudley.

4. Replica, owned by Prince Demidoff, and on his death bought by the late A. T. Stewart, of New York, for \$11,000.

5. Replica, owned by the late E. W. Stoughton, minister to Russia; now in the Metropolitan Museum of New York.

I am not able to say which of the above statues was the first one that Hiram Powers made. They are all, however, the work of Hiram Powers's own hand. Very truly yours, (Signed) F. B. McGuire.

Director, Corcoran Gallery of Art, Washington, D. C.

MISS GREENE MISQUOTED

The following interesting correspondence in the N. Y. "Times" explains itself.

British Museum's Catalog.

Editor New York Times:

Some days ago I saw in your paper a statement from the secretary or librarian of the late J. Pierpont Morgan that the British Museum library has no catalog. As I have been studying in that excellent library continuously for four years and greatly enjoy its noble and useful catalog, permit me to correct the misunderstanding of this lady.

The catalog is comprised in several hundred volumes, conveniently placed for the immediate and comfortable use of readers, and, its volumes being duplicate, they are in constant process of revision and addition. Instead of looking over an inconvenient box of cards, to find out, for example, the fifth edition of a book which has reached its twentieth edition, you have only to cast your eye over the page and at once find what you are seeking. Our librarians have little to learn from the French, but very much from the English.

M. L. Stuart.

New York, Dec. 4, 1913.

Mr. Morgan's Library, New York.

Editor New York "Times."

As you were so kind as to give space to the communication of Mr. Stuart, I trust that you will extend to me the same courtesy.

The statement with which your reader credits me, namely, that "the British Museum has no catalog," was a misquotation by your reporter of my statement that "the British Museum has no card catalog system."

The very just indignation expressed by your reader in no way equalled my own dismay upon reading "The Times" report of my very informal (and utterly unimportant) remarks, as I was misquoted in every particular. I doubt if many of your readers are more familiar with the superb printed catalog of the British Museum than myself.

I began to study it ten years ago in the library of Princeton University. The Trustees of the British Museum (the greatest library in the world) were so gracious as to present a complete set of their publications to the late Mr. Morgan, and these unrivaled printed catalogs are a source of daily reference in his library.

I still maintain that the circulating library system of America, with its card catalog system, as adopted by the Library of Congress, is unrivaled in the world.

Dec. 6, 1913.

Belle Greene.

Parades Spurned Picture.

A special cable to the New York "Times" from Paris, says Jean Galliani, a mason and "Jack of all trades," recently painted a picture entitled "Justice During the Centuries," which, he says was inspired by one of La Fontaine's efforts. It was refused by the Salon des Independents and again rejected by the Autumn salon. This week he hired a cart and promenaded the picture through the streets.

ELEGY TO AN ARTIST.

Towards the end of the eighteenth century miniature portraits were in much demand. The two most prominent American artists who devoted their efforts in this direction were undoubtedly Malbone and Fraser. Fraser was a native of Charleston, but Malbone was a northerner, born in Newport in 1777. At the age of sixteen he is reported as having produced a miniature of rare merit. He died in his twenty-ninth year and was buried in Savannah. Some months ago I visited his grave and copied the inscription given below:

Sacred to the Memory of
MR. EDWARD G. MALBONE
the celebrated Painter
Son of the late Gen. John Malbone of Newport, R. I.
He was cut off in the Meridian of his Life and Reputation while travelling for the benefit of his health

Seldom do the records of Mortality boast the Name of a Victim more pre-eminently excellent: His death has deprived his country of an ornament Which ages may not replace, and left a blank in the Catalogue of American Genius which nothing has a Tendency to supply. He closed his valuable life May 7, 1807, in the 29th year of his age.—Macbeth's Art Notes.

HOUDON BUST MISNAMED.

Mr. Charles Henry Hart, who, with Mr. Edward Biddle, wrote "The Life and Works of Houdon," is convinced that M. Paul Vitry, Conservator of the Louvre Art Collections, is correct in his identification of the marble bust by the French Sculptor, always supposed to be that of Condorcet, the French Philosopher, as one in reality of Lavoisier, the great French chemist. The bust, which is in the rooms of the American Philosophical Society in Philadelphia, has been compared with photographs of Condorcet.